

KATA



Presented by Compagnie Par Terre

Choreographed by Anne Nguyen

Dancers: Yanis Bouregba, Santiago Codon Gras, Fabrice Mahicka, Jean-Baptiste Matondo, Antonio Mvuani Gaston, Valentine Nagata-Ramos, Hugo de Vathaire, Konh-Ming Xiong

Original soundtrack (Composer and Percussionist): Sébastien Lété

Lighting design: Ydir Acef

This Learning Resource has been developed by Dance Educator Mary Lou Michael with the support of Adelaide Festival Centre's centrED Education Officer Renee Gibson. We value your expertise as teachers. Please feel free to use and adapt these resources to suit your educational context.

For more information about *Kata*, Compagnie Par Terre and Anne Nguyen visit compagnieparterre.com

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"I am long practiced in the martial arts, especially capoeira and Brazilian jiu jitsu, as well as Viet Vo Dao and Wing Chun. One of the features of these practices is the relationship to the partner, which is one that involves physical contact. However, while contact with the floor is one of the basic principles in breakdance, personal contact with others is very under-exploited by hip hop dancers in general, the latter creating an empty space around them in which to dance within their 'vital circle'". Anne Nguyen, Choreographer

Throughout *Kata*, solo phrases are entwined with duets and trios. Unison work is simplistic, and travelling is often from stage right to stage left. The fast paced breakdance patterns are juxtaposed with pauses, lengthy moments of stillness, strong focus of dancer to dancer, and fast paced gestures. All performed rhythmically connected to the powerful percussion composed by Sébastien Lété which relentlessly underpins the action of the work.

Before the Show

Visit the company's website: www.compagnieparterre.com

Watch *Planet B-Boy* (2 min): <https://youtu.be/09r0vflsZVw>

What can you find out about Anne Nguyen?

Consider what her *life* influences have been and the impact on her artistic direction.

Her *training* is diverse, how has this impacted her as a choreographer?

Research the origins and technique of:

- 1) Breakdance
- 2) Capoeira
- 3) Contemporary Dance

What are the *similarities* between breakdance and martial arts?

What are the *differences*? **Discuss**

After the Show – Year 7-8 Dance

Australian Curriculum Content Descriptions

- Analyse how choreographers use elements of dance and production elements to communicate intent *ACADAR018*
- Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making. *ACADAR019*

Consider Anne Nguyen viewpoints as a choreographer including her beliefs about breakdance and martial arts. Nguyen breaks down the elements of breakdance sequences in *Kata* and combines them with the intrinsic motivation of the *battle*, seen in martial arts.

“The eight breakdancers, either individually or within perfectly ordered formations, execute sequences of dance gestures aimed at imaginary adversaries, or confront one another in the form of danced battles.”

Use the following questions to generate class discussion:

- What do you think are the ideas behind *Kata*?
- What historical forces and influences are evident in the dance work?
- How are breakdance movements used to communicate meaning?
- How does Nguyen present human relationships in *Kata*?
- What do we (audience) walk away thinking about?
- How do these perspectives affect the audience’s interpretation of *Kata*?
- Human relationships are at the centre of Nguyen’s artistic experimentation, how does she achieve this using the elements of dance? (Consider use of space, gesture, shape, timing etc.)
- Do the movements in this dance reflect the current generation in which they are created? How and why?

Write a 1-page reflection of the performance:

Create opening paragraphs in response to your findings on the questions from the class discussion above. Use descriptive, style-specific dance terminology.

Create a mind-map exploring the following:

- What choreographic devices does Nguyen employ (use)?
- Deconstruct sections of the dance, for example, identifying and describing recurring movement within sequences and the use of the elements of dance and production elements such as lighting, stage space, individual space, music and costume.
- Identify and interpret how interrelating elements and choreographic devices such as variation, contrast and transitions, partnering, and forms are used to communicate the intent of *Kata*.

After the Show – Year 7-8 Dance continued

Australian Curriculum Content Descriptions

- Structure dances using choreographic devices and form *ACADAM016*
- Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent *ACADAM017*

Create a short 32 count sequence in a small group that reflects the mood and style of *Kata* without any contact.

1. Using levels high, medium and low, begin with unison actions that turn, open, close, fall and rise.
2. Use movement gestures that express tension, contrast between slow and controlled and fast and wild.
3. Try shadowing each other, move one after the other, as a leader and then a follower or as a 'conversation without words'.
4. Use the idea of moving towards and away from each other, then around, over, under, through and between.
5. Refine your phrase, selecting the most effective movements.
6. Perform your phrase to the class with confidence and clarity, and use technical and expressive skills appropriate to the dance style.

After the Show – Year 9 - 10 Dance

Australian Curriculum Content Descriptions

- Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making and consider dance in international contexts. ACADAR026
- Evaluate their own choreography and performance, **and that of others** to inform and refine future work. ACADAR025

Anne Nguyen philosophies and ideologies about breakdance and martial arts help to form her viewpoints as a choreographer. Nguyen breaks down the elements of hip hop and breakdance sequences with her knowledge of martial arts and contemporary dance. In *Kata* she motivates the explosive movement into a type of *battle*, seen in martial arts. “*The eight break dancers, either individually or within perfectly ordered formations, execute sequences of dance gestures aimed at imaginary adversaries, or confront one another in the form of danced battles.*”

Use the following questions to generate class discussion:

- What philosophical and ideological perspectives does *Kata* present?
- What historical forces and influences are evident in the dance work?
- How are breakdance, hip hop and martial arts movements and gestures used to communicate meaning?
- How are the processes of dance making different in breakdance and contemporary dance?
- How are global trends in street dance influencing contemporary dance culture?
- How effectively does Nguyen present human relationships in *Kata*?
- Human relationships are at the centre of Nguyen’s artistic experimentation, how does she achieve this using the elements of dance?
- What do we (audience) walk away thinking about? How do these perspectives affect the audience’s interpretation of *Kata*? (Consider use of space, gesture, shape, timing etc.)
- Do the movements in this dance reflect the current generation in which they are created? How and why?

After the Show – Year 9 - 10 Dance continued

Write a 500 word review of the performance:

Anne Nguyen is a French-Vietnamese acclaimed choreographer known for successfully bringing street dance culture to the contemporary dance stage. Create opening paragraphs in response to your findings on the questions from the class discussion above. Use descriptive style-specific dance terminology.

Things to consider when planning your review:

- Deconstruct sections of the dance, for example, identifying and describing recurring movement within sequences and the use of dance elements and various choreographic devices Nguyen has selected.
- Consider the importance of production elements such as lighting, costume, stage space, individual space, style of music and composition.
- Identify and interpret how interrelating elements and choreographic devices such as variation, contrast and transitions, partnering, and forms are used to communicate the intent of *Kata*.
- Also consider the choreographer's process and how this impacts the final production.

Australian Curriculum Content Descriptions

- Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent *ACADAM021*
- Structure dances using movement motifs, choreographic devices and form *ACADAM023*

Class Workshop – Experiment with ideas around mirroring, following, weightbearing, counterbalance, and partnering. Discuss and revise safe dance practice.

Create a 1 minute composition study with a partner based on opposites.

- 1) Start by thinking (in movement terms) of opposites, such as: rival groups of people, day and night, colours clashing.
- 2) In pairs improvise a build-up of tension and suspension through stepping and pausing, turning and pausing, advancing and retreating and changes of level. Find ways of building up tension and suspense – two against two-with slow, rhythmic stepping towards and away from each other; pausing staring.
- 3) Work on what happens when two sides meet, perhaps introducing kicks, springs, twists and other sudden strong actions. Try firm, slow pressing actions towards and away from each other using the palm of hands, feet, knees and elbows, use contact and weight bearing movements.
- 4) Consider the power of stillness, and shape and include this tool in your own work.
- 5) Refine movements into a phrase of approximately 1 minute. Polish and present.